

PYNE'S LAKE SCENERY OF ENGLAND.

There are at this time in Messrs. Graves's gallery, Pall Mall, twenty-five large pictures by Mr. Pyne, illustrating the scenery of the lake districts of England, which eminently deserve a visit from all lovers of art. Mr. Pyne's powers as a landscape painter have been long known and appreciated; but these, his last productions, while they make known to many for the first time beauties of scenery that can scarcely be rivalled, will, we are disposed to

think, greatly increase his reputation. He has done what the painter should do, caught nature at her best,—sought transient effects most worthy of being perpetuated, and fixed them on the canvas,—adhering faithfully, nevertheless, to the material scene.

We would particularly instance No. 23, a picture full of beauty, representing the scenery of the Vales of Eboracdale and Buttermere, and including Crummock Water and Lowes Water. These views have been painted for Messrs.

Agnew, of Manchester, to be published by them in lithography, as a connected work. Apart from the natural beauty of the scenery, the English Lakes are rich in associations with Wordsworth, Southey, and Coleridge; and it is good as well as pleasant to stroll—

"Where each old poetic mountain
Inspiration breathes around;
And every shade and hallowed fountain
Murmurs deep a solemn sound."



MILL ON THE STOCK GILL.

SYSTEMATIZATION OF COLOUR.

THE French Academician, M. Chevreul, has concluded his long and arduous task, mentioned in his work "On Colours." He has constructed the painted porcelain tablets which have to serve as types for all colours, which M. Chevreul has systematically arranged in his chromatic tables. In this way it will be possible to point with precision to any given colour, as we point to a number in logarithmic tables. M. C. has marked methodically in these tables the astounding number of 14,421 colours, and thus a perfect precision as to the classification of colour, its *nuance* and *tons*, become possible. For the sake of comprehending the value of these expressions, it is to be understood, that, according to the French philosopher, a coloured surface, red, yellow, blue, can only be modified in four different ways:—

By the white, which, in rendering it more light, diminishes its intensity.

By the black, which enfeebls its intensity by darkening (*assombrissant*).

By another colour, which changes it without darkening it.

By a colour, in fine, which changes it by rendering it more black.

Accordingly, the *tones* of colour are the different degrees of intensity, which it obtains from a mixture with black or white in different proportions. The *ensemble* of these *tones* M. Chevreul calls the *gamme*. The *nuance* is the modification, which any colour undergoes by the addition of another, which changes without darkening it.

In the infinite variety of colours which nature presents to us, M. C. has first chosen seventy-two simple colours, presenting each

twenty tones, and comprising nine *gammes* of *tons*. The produce of the three quantities, seventy-two, nine, and twenty, is 12,960, to which we must add twenty-one resulting from the depersishment (*degradation*) of the black.

After a long labour, prosecuted with the care and precision which characterise M. Chevreul, he has been able to complete the coloured and imperishable types, which have to serve as the basis of this classification.

LIFE ASSURANCE A CERTAINTY
AND A DUTY.

THE BRITISH MUTUAL SOCIETY.

THE report read at the general meeting of this office last week contained some observations which apply generally, and may be usefully quoted.

"We anticipate the future," say the directors, "with confidence. A knowledge of the principles of life assurance is now extending (though slowly), and we may look for the approach of a time, when to assure will be the rule, and not, as now, the exception. The business of life assurance is not a commercial speculation, but a scientific certainty. It has been truly said, that while there is nothing more uncertain than the duration of life in the individual, there is nothing less liable to fluctuation than the average life in the multitude. Perhaps no species of investment has proved so invariably prosperous as life assurances. For the British Mutual Life Assurance Society nothing is wanting but numbers to ensure to every member such an amount of profit as would double the value of their policies, and this desirable result is wholly in the hands of the members themselves. If

each member will lead his friends and acquaintances to reflect on the great blessings of life assurance, and induces them to avail themselves of the advantages offered by this office, they will, by encouraging and creating habits of prudent and provident forethought, greatly benefit the community, and, at the same time, materially advance their own interests." It was pointed out that the enormous profits realised by some life offices served to confirm all calculations as to the safety of their rates, low though they are, whilst the rapid progress of sanitary science, and the consequent improvement in the physical condition of the people were tending still further to lessen risks.

ROYAL PRINCESS'S THEATRE.—An adaptation for the English stage, by Mr. A. R. Slous, called the "Duke's Wager," has given an opportunity for some excellent scenery by Messrs. Gordon and Lloyds, and some singularly good acting on the part of Mrs. Kean, Mr. Kean, Mr. Wigan, and Mrs. Winstanley. As a subtle discriminating display of emotions, we have seen nothing finer for a long time than Mrs. Kean's acting in this piece. The plot is laid at Chantilly, in the reign of Louis XV.; and the scene which we would most especially praise, represents an ante-room of that period, having a central flight of steps and gallery beyond, with chandeliers and fittings exceedingly well designed, and effectively painted. Notwithstanding the success of this piece, we hope Mr. Slous will not be led, by the fatal facility of adaptation, to neglect his own powers of composition, well proved by the "Templar."